Print Culture in the Americas

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C O N N E X I O N S

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Chapter 1

Plagiarism in Historical Texts[1]

1.1 Plagiarism in Historical Texts

Plagiarism has a long and complicated history. While the study of its evolution through the legal system is a field on its own, studying the appearance of plagiarism in historical texts can reveal the complicated, interconnected fabric of the early modern world, that is, transnational and transatlantic communication (books, newspapers, journals, letters, etc.), the loose idea of authorship and translation, the cosmopolitan figure, language and education, problematic international law (or lack thereof), etc. This module demonstrates how plagiarism can produce discussions on the larger world economy, law, literature, and culture.

Some interesting examples of historical plagiarism occur in *Las mujeres españolas, portuguesas y americanas* [2](*Spanish, Portuguese, and American Women*[3]) and *Historia moral de las mujeres*[4] (*The Moral History of Women*[5]), documents found on the Our Americas Archive Partnership[6] (OAAP) website (a collaborative digital archive focused on the Americas). Both books were published in the 19th century and provide a description of women in the Americas.

Las mujeres specifically focuses on, as its subtitle clearly outlines, the "character, customs, typical dress, manners, religion, beauty, defects, preoccupations, and qualities of women from each of the provinces of Spain, Portugal, and the Spanish Americas." It contains 20 chapters, written by different authors, each dedicated to a different country or region. The plagiarism in question occurs in the chapter titled "The Woman from Ecuador," by Nicolas Ampuero (pp. 164-167). This plagiarism is particularly interesting, since it is not a simple case of borrowed text. Rather, it is complicated by language and translation.

[1]This content is available online at <http://cnx.org/content/m34768/1.4/>.
[2]See the file at <http://cnx.org/content/m34768/latest/http://hdl.handle.net/1911/9251>
[3]See the file at <http://cnx.org/content/m34768/latest/http://hdl.handle.net/1911/20705>
[4]See the file at <http://cnx.org/content/m34768/latest/http://hdl.handle.net/1911/21866>
[5]See the file at <http://cnx.org/content/m34768/latest/http://hdl.handle.net/1911/36248>
[6]See the file at <http://cnx.org/content/m34768/latest/http://oaap.rice.edu/>

Francisco José de Caldas

Figure 1.1: Francisco José de Caldas, author of "Viaje de Quito a Popayan" ("Voyage from Quito to Popayan")

Ampuero not only copied, but also translated a passage in Gaspard-Théodore Mollien's *Voyage dans la République de Colombia, en 1823* ("Voyage in the Republic of Colombia in 1823") from French to Spanish. This passage, however, was Mollien's summary of Francisco José de Caldas's travels, recorded in Caldas' own travel narrative, "Viaje de Quito a Popayan" ("Voyage from Quito to Popayan."), which he originally wrote in Spanish. The text, therefore, goes from Spanish (Caldas), to French (Mollien), to Spanish (Ampuero), begging the question: was Ampuero aware of Caldas' Spanish work? An examination of Mollien's book shows that Ampuero must have assumed the existence of another text, since Mollien specifically refers to Caldas' travel narrative and even includes his name in the summary. Here we can see an almost exact wording, minus Caldas' name:

> *MOLLIEN: "After having passed Alto de la Virgen, Caldas entered Delek "*[7] *(Travels 446).*

> *AMPUERO: "Once traversing the Alto de la Virgen, you enter Dalek"*[8] *(Spanish, Portuguese, and American Women 166).*

Also of interest is the fact that the plagiarized text does not describe the women of Ecuador, but rather focuses on a route through the country.

Historia moral, written by Francisco Nacente, details the role of women in society (both civilized and uncivilized) in two volumes. Prominent examples of plagiarism include the sections titled "The Toltec" (p. 433), "The Tale of Xochitl" (pp. 433-435), and "The Peruvian Indians" (pp. 437-439).

"The Toltec" and "The Tale of Xochitl" include text plagiarized from Antonio García Cubas' *Escritos diversos de 1870 a 1874* ("Diverse writings from 1870 to 1874"). In these sections, the reader will note that Nacente omitted some of García Cubas' sentences and added a few of his own; yet, he maintains a word-for-word borrowing of the rest of the text.

[7] Mollien's French text: « Après avoir dépassé l'Alto de la Virgen, Caldas entre à Delek » (*Voyage* 293).
[8] Ampuero's Spanish text: "Una vez pasado el Alto de la Vírgen, se entra en Dalek" (*Las mujeres* 166).

Antonio García Cubas

Figure 1.2: Antonio García Cubas, author of *Escritos diversos de 1870 a 1874* ("Diverse writings from 1870 to 1874")

"The Peruvian Indians," was copied from Conrad Malte-Brun's *Précis de la géographie universelle ou description de toutes les parties du monde* ("Universal Geography, Or a Description of All the Parts of the World."). Once again, there is an instance of translation plagiarism, where Nacente translates Malte-Brun's original French and passes it off as his own. Although Nacente fails to cite Malte-Brun, he does include the latter's own notes, which cite Inca Garcilaso de la Vega, Agustín Zarate, the Peruvian newspaper *Mercurio peruviano* ("Peruvian Mercury"), and *Viajero universal* ("Universal Traveler").

Conrad Malte-Brun

Figure 1.3: Conrad Malte-Brun, author of *Précis de la géographie universelle ou description de toutes les parties du monde* ("Universal Geography, Or a Description of All the Parts of the World.")

The type or genre of literature plagiarized is important to note, since different genres have various implications on cultural significance. These particular instances of plagiarism, for example, can prompt discussions on the importance and circulation of the travel narrative and its ability to grant access to places and cultures unknown. The implication in this case being that, perhaps the authors did not or could not travel to the regions they sought to describe.

These examples also bring in to question the matter of plagiarism in translation. Some questions include:

- What does this imply about education, culture, and the circulation of literary material?
- Why would an author choose to plagiarize a foreign-language text over literature published in his or her own country?
- How does plagiarism through translation compare to same-language plagiarism throughout history?
- What types of laws existed to regulate plagiarism?
- How did these laws function when dealing with foreign literature?

Literature, as well as the ideas contained in texts, did not remain confined to the national borders, rather it moved fluidly across borders and languages. In addition, author's and publisher's rights (which varied from country to country and evolved at different rates) would have changed depending on the country and time period. Studying plagiarism can, therefore, map global contact zones linking authors and readers across the globe and even through time, simultaneously answering the question: **who was reading whom?**, and asking: **what belonged to whom?**

For further reading, see:

Bjørnstad, Hall. *Borrowed Feathers: Plagiarism and the Limits of Imitation in Early Modern Europe.* Norway: Unipub, 2008.

Kewes, Paulina (Ed.) *Plagiarism in Early Modern England.* Houndmills: Palgrave MacMillan, 2003.

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Visit El Plagio Literario's *Bibliografía* page for a more extensive list of bibliographic resources (in a variety of languages):

http://www.elplagio.com/Plagio/ENTRADA.htm[9]

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[9]See the file at <http://cnx.org/content/m34768/latest/http://www.elplagio.com/Plagio/ENTRADA.htm>

Chapter 2

El plagio en textos históricos[1]

2.1 El plagio en textos históricos

El plagio tiene una historia larga y complicada. Mientras que el estudio de su evolución en el sistema legal es un campo de por sí, estudiar la apariencia del plagio en textos históricos puede revelar las conexiones complicadas del mundo moderno temprano, o sea: la comunicación transnacional y transatlántico (libros, periódicos, revistas, cartas, etc.), la idea poco rígida de la autoría y la traducción, la figura cosmopolita, el lenguaje y la educación, legislación internacional de derechos de autor (o falta de legislación de este tipo), etc. Este módulo muestra cómo el plagio puede producir discusiones sobre los temas más amplios de la economía mundial, la ley, literatura, y cultura.

Algunos ejemplos interesantes del plagio histórico ocurren en el libro *Las mujeres españolas, portuguesas y americanas*[2] e *Historia moral de las mujeres*[3], documentos que se pueden encontrar en el sitio del Our Americas Archive Partnership[4] (OAAP) (un archivo digital, producto de un projecto de colaboración, enfocado en las Américas). Ambos libros fueron publicados en el siglo XIX y describen a las mujeres en las Américas.

Como sugiere su título, *Las mujeres*, en específico, se enfoca en la "descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas españolas". Contiene 20 capítulos, escritos por diferentes autores; cada uno es dedicado a un país o una región diferente. El plagio en cuestión ocurre en el capítulo titulado, "La mujer de Ecuador", por Nicolás Ampuero (pp. 164-167). Este incidente de plagio es particularmente interesante porque no es un caso sencillo de texto prestado o copiado. Sino, es complicado por el lenguaje y la traducción.

[1] This content is available online at <http://cnx.org/content/m38221/1.2/>.
[2] See the file at <http://cnx.org/content/m38221/latest/http://hdl.handle.net/1911/9251>
[3] See the file at <http://cnx.org/content/m38221/latest/http://hdl.handle.net/1911/21866>
[4] See the file at <http://cnx.org/content/m38221/latest/http://oaap.rice.edu/>

Francisco José de Caldas

Figure 2.1: Francisco José de Caldas, autor de "Viaje de Quito a Popayan"

Ampuero no sólo copió, pero también tradujo un pasaje del libro de Gaspard-Théodore Mollien, *Voyage dans la Republique de Colombia en 1823* de francés al español. Este pasaje, sin embargo, era un resumen escrito por Mollien de los viajes de Francisco José de Caldas, los cuales fueron descritos por Caldas en su propia narrativa, "Viaje de Quito a Popayán", originalmente escrito en español. El texto, entonces, va del español (Caldas), al francés (Mollien), al español (Ampuero), y el lector seguramente se preguntaría si Ampuero ¿conocía el trabajo de Caldas (en español)? Al examinar el libro de Mollien, el lector se da cuenta de que Ampuero tenía que saber que otro texto existía, porque Mollien hace referencias específicas al libro de viajes de Caldas y hasta incluyó su nombre en el resumen. Aquí podemos ver el uso de casi las mismas palabras, menos el nombre de Caldas:

MOLLIEN: « Après avoir dépassé l'Alto de la Virgen, Caldas entre à Delek » (Voyage 293).

AMPUERO: "Una vez pasado el Alto de la Vírgen, se entra en Dalek" (Las mujeres 166).

También es interesante notar que el texto copiado no describe a las mujeres de Ecuador, más bien, se trata de descripciones de una ruta que atraviesa el país.

Historia moral, escrito por Francisco Nacente, da detalles del papel desempeñado por mujeres en la sociedad (civilizada y "bárbara") en dos volúmenes. Ejemplos prominentes del plagio incluyen las secciones tituladas: "Los toltecas" (p. 433), "Historia de Xochitl" (pp. 433-435), y "Los indios peruanos" (pp. 437-439).

"Los toltecas" e "Historia de Xochitl" incluyen texto plagiado del libro de Antonio García Cuba, *Escritos diversos de 1870 a 1874.* En estas secciones, el lector notará que Nacente omitió algunas oraciones de Nacente y agregó algunas propias; sin embargo, se copió el resto del texto, palabra por palabra.

Antonio García Cubas

Figure 2.2: Antonio García Cubas, autor de *Escritos diversos de 1870 a 1874*

"Los indios peruanos" fue copiado del libro de Conrad Malte-Brune, *Précis de la géographie universelle ou description de toutes les parties du monde.* Una vez más, esto es un instante del plagio traducido, donde Nacente traduce un pasaje francés de Malte-Brune y lo presenta como su propio trabajo. Aunque Nacente no cita a Malte-Brune, sí incluye las notas escritas por éste, que citan al Inca Garcilaso de la Vega, Agustín Zarate, el periódico *Peruano Mercurio*, y *Viajero universal.*

Conrad Malte-Brun

Figure 2.3: Conrad Malte-Brun, autor de *Précis de la géographie universelle ou description de toutes les parties du monde*

También es importante notar el tipo o género literario porque diferentes géneros literarios tienen varias implicaciones culturales. Estas instancias del plagio en particular, por ejemplo, pueden promover discusiones sobre la importancia y circulación del libro de viajes y su habilidad de permitir acceso a lugares y culturas desconocidas. La implicación en este caso es que los autores, tal vez, no habían o no podían viajar a las regiones que trataban de describir.

Estos ejemplos también cuestionan el tema del plagio en la traducción.

- ¿Qué implicaciones tiene esto sobre la educación, cultura y la circulación de materia literaria?
- ¿Porqué escogería un autor copiarse de un texto en una lengua extraña, en vez de copiarse de literatura publicada en su propio país?
- ¿Cómo se compara la historia del plagio hecho a través de la traducción y la del plagio en el mismo lenguaje?
- ¿Qué tipos de leyes existían para regular el plagio?
- ¿Cómo funcionan estas leyes cuando se trata de literatura extranjera?

La literatura, como también las ideas contenidas en los textos, no se mantenía limitada a las fronteras nacionales, sino que se movía fluidamente a través de fronteras y lenguajes. Además, los derechos de autor y publicador (que variaban de país y país y se desarrollaron a diferentes velocidades) cambiaban dependiendo del país y época. El estudio del plagio, entonces, puede trazar zonas de contacto global que conectan a autores y lectores a través del globo y hasta a través del tiempo, simultáneamente dando respuestas a las preguntas: **¿Quién estaba leyendo a quien?** y **¿Qué pertenecía a quien?**

Lectura complementaria

Bjørnstad, Hall. *Borrowed Feathers: Plagiarism and the Limits of Imitation in Early Modern Europe.* Norway: Unipub, 2008.

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Para una lista más extensiva de recursos bibliográficos (en varios lenguajes), visite la Bibliografía de la página *El plagio literario*:

http://www.elplagio.com/Plagio/ENTRADA.htm[5]

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[5]See the file at <http://cnx.org/content/m38221/latest/http://www.elplagio.com/Plagio/ENTRADA.htm>
[6]See the file at <http://cnx.org/content/m38221/latest/http://hdl.handle.net/1911/9251>
[7]See the file at <http://cnx.org/content/m38221/latest/http://hdl.handle.net/1911/21866>

Chapter 3

Introduction to a ten pesos Mexican banknote[1]

One of the interesting documents available on the Our Americas Archive Partnership[2] site is a ten pesos Mexican banknote. This banknote was put into circulation in May 1823, after the fall of Agustin de Iturbide's First Mexican Empire. It is important to contextualize this document within Mexican history in order to understand its importance.

Independence, Empire, and the Republic of Mexico

Mexico's War of Independence from Spain began on September 16, 1810 and ended in 1821. In 1821, after the proclamation of the Plan of Iguala[3] (in February) and the Treaty of Cordoba[4] (in August of the same year), which recognized Mexican independence from Spain, Agustin de Iturbide was proclaimed President of the Regency. Not long afterward, in May 1822, Iturbide crowned himself First Emperor of Mexico. Iturbide abdicated his throne in March 1823, after the signing of Antonio Lopez de Santa Ana's Plan of Casa Mata, which sought to reinstate the Mexican Congress, declare the empire null, and no longer recognize Iturbide as the emperor.

[1] This content is available online at <http://cnx.org/content/m38621/1.2/>.

[2] See the file at <http://cnx.org/content/m38621/latest/http://oaap.rice.edu/>

[3] See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/20697>

[4] See the file at <http://cnx.org/content/m38621/latest/http://www.tamu.edu/faculty/ccbn/dewitt/dewitt.htm>

Agustín de Iturbide

Figure 3.1: Iturbide[5], President of the Regency and 1st Emperor of Mexico

Stephen F. Austin and the colonization of Texas

Before the conclusion of Mexico's War of Independence, Moses Austin received a land grant for the colonization of Texas. His son, Stephen F. Austin, began to fulfill these plans after his father's death in December 1821, but was impeded by Iturbide's provisional government, established after independence. This new government refused to recognize this grant; they preferred to pass an immigration law in its place. As a result, Austin travelled to Mexico City to ask Iturbide and his rump congress to approve his land grant. After Iturbide's abdication and the fall of the First Mexican Empire in 1823, Austin had to ask the Mexican Congress once again to recognize the original land grant for colonization (Barker).

Brief history of Mexican currency

The history of currency in Mexican is situated within the nation's turbulent history. During the War of Independence New Spain's mines– which supplied the gold, silver, and copper for minting coins– were abandoned. Due to the poor economic situation and the abandonment of the mines, Mexico turned to paper currency (or banknotes) in 1822, during Emperor Iturbide's reign. The general public, however, was used to using coins and, consequently, rejected these banknotes ("Conoce la historia").

After the fall of the Empire in 1823, the new Mexican Republic retired the imperial banknote from circulation as part of their efforts to reestablish the public's trust in the government's financial management. The poor economic situation, however, did not improve and the government decided to print paper currency or banknotes, once again ("Conoce la historia").

[5]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/21812>

Ten pesos

Figure 3.2: Ten pesos[6] (1823) Mexican banknote, issued by the National Treasury

This ten pesos banknote is one of the national banknotes issued in 1823 under the new Mexican Republic. It was printed with the national seal of Mexico, the eagle on a cactus, and says the following:

> *"The National Treasury will pay TEN PESOS, precisely and exclusively substituting this new paper in exchange for those that bear the previous seal, whose fabrication and exchange has ceased in accordance with a decree issued by the sovereign Congress on April 11 of last year. Mexico May 5, 1823." (Ten pesos[7]).*

To avoid the public's rejection, as had previously occurred during the Empire, the government decided to print this new paper currency on the backs of Catholic bulls. The government made this decision based on the idea that the Mexican people's religiosity would encourage them to use the banknotes. Yet, the banknotes were rejected once again ("Conoce la historia"). The possibility of a paper shortage during the poor economic situation that Mexico found itself in after the War of Independence and the fall of the First Empire could have also influenced the decision to recycle another document or old paper.

Paper currency was not accepted by the Mexican public until 1864, during the Second Mexican Empire under Emperor Maximilian, when the Bank of London, Mexico, and South America, a private bank, was put in charge of issuing currency.

Verso: Catholic Bull

On the other side of this banknote is an eighteenth century Bull of the Holy Crusades. A Bull of the Holy Crusades is a bull that granted indulgences in exchange for a monetary contribution. This contribution was used to finance wars against infidels.

[6]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/27466>
[7]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/27466>

Summary of the Bull of the Holy Crusades

PROVINCIAS DE NUEVA-ESPAÑA.
M DCC LXXXIV. Y M DCC LXXXV.

SUMARIO DE LA BULA DE LA SANTA CRUZADA, POR LA QUAL HA CONCEDIDO LA

Compadecidendo el Vicario de Christo

Del plata ensayada.

Del los Presbyteros Seculares, el que tenga Dignidad, o Canonicato, o la Beneficiado, dos pesos de plata en ayuno.

Y los demas Presbyteros Seculares, un peso de plata ensayada.

This particular eighteenth century bull concedes "the use of eggs and dairy during Lent (with the exception of Holy Week)." These indulgences were conceded to "Patriarchs, Primates, Archbishops, Bishops, lesser Prelates, and Secular Presbyterians" (Ten pesos[9]). These ecclesiastics paid different amounts, according to their position. The archbishop, for example, had to pay four pesos of assayed silver, while the secular presbyterians only had to pay one peso of assayed silver. The use of the phrase "assayed silver" in this bull reminds us that coins made of silver and not paper currency were used during this time period.

Figure 3.3: This 1823 Ten pesos[8] banknote was printed on the backs of Catholic bulls to encourage their usage by the Mexican people

Conclusion

The juxtaposition of these two texts, the ten pesos banknote and the Catholic bull, presents us with an interesting piece of history that connects two distinct moments in Mexican history. The Catholic bull belongs to the period of Spanish colonization, during which Mexico was part of New Spain. The Catholic Church was part of the colonization efforts that were manifested through the founding of missions that facilitated the imposition of the Spanish empire. As a result, this bull signifies Mexico's Spanish Colonial past, while the ten pesos banknote represents the new republican steps taken by an independent nation.

We add to this history the presence of newly-arrived colonists to the Mexican province of Texas, who could have also used or rejected this banknote. Texas' early history (and the beginnings of Austin's colony) was closely tied to Mexico's political history. As we saw, Austin's land grant had to be reevaluated every time the Mexican government changed.

In conclusion, this short document presents a long trajectory of Mexican history and deals with several themes, including: **imperialism, independence, nationalism, colonization, inter-American relations, religion, war,** and **economy.**

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[8]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/27466>

[9]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/27466>

[10]See the file at <http://cnx.org/content/m38621/latest/http://www.tshaonline.org/handbook/online/articles/fau14>

[11]See the file at <http://cnx.org/content/m38621/latest/http://www.85aniversariobanxico.com/2010/09/conoce-la-historia-del-billete-mexicano/>

Ten pesos: [Texas Currency]. Trans. Lorena Gauthereau-Bryson, Tesoreria de la Nacion, 1823. http://hdl.handle.net/1911/27466[12]

[12]See the file at <http://cnx.org/content/m38621/latest/http://hdl.handle.net/1911/27466>

Chapter 4

Introducción a un billete mexicano de diez pesos[1]

Uno de los documentos interesantes que tenemos como parte del archivo, el Our Americas Archive Partnership[2], es un billete mexicano de diez pesos[3]. Este billete fue puesto en circulación en mayo del 1823, después de la caída del primer imperio mexicano de Agustín de Iturbide. Es importante contextualizar el documento en la historia mexicana para entender su importancia.

Independencia, Imperio y República de México

La Independencia de México, que puso fin al dominio español, empezó el 16 de septiembre del 1810 y se acabó en 1821. En 1821, después de la proclamación del Plan de Iguala[4] (en febrero) y los Tratados de Córdoba[5] (en agosto del mismo año), en la cual se reconoció la independencia mexicana de España, Agustín de Iturbide fue proclamado Presidente de la Regencia. Poco después, en mayo del 1822, Iturbide se proclamó Primer emperador de México. Iturbide abdicó en marzo del 1823, después de que se firmó el Plan de Casa Mata[6], un plan de Antonio López de Santa Ana que buscaba reinstalar el congreso mexicano, declarar nulo el imperio, y no reconocer a Iturbide como emperador.

[1] This content is available online at <http://cnx.org/content/m38618/1.5/>.

[2] See the file at <http://cnx.org/content/m38618/latest/http://oaap.rice.edu/>

[3] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236/>

[4] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9226>

[5] See the file at <http://cnx.org/content/m38618/latest/http://www.juridicas.unam.mx/infjur/leg/conshist/pdf/tratcord.pdf>

[6] See the file at <http://cnx.org/content/m38618/latest/http://www.biblioteca.tv/artman2/publish/1823_122/Acta_de_Casamata_El_ej_rcito_trigarante_se

Agustín de Iturbide

Figure 4.1: Iturbide[7], Presidente de la Regencia y 1er Emperador de México

Stephen F. Austin y la colonización de Texas
Antes de la conclusión de la Guerra de Independencia de México, Moses Austin había recibido una concesión para la colonización de Texas. Su hijo, Stephen F. Austin, empezó a llevar a cabo los planes después del fallecimiento de su padre en diciembre de 1821, pero fue impedido por el gobierno provisional mexicano de Iturbide, establecido después de la independencia. Este nuevo gobierno se negó a reconocer esta concesión; en su lugar, preferían fijar una ley de inmigración. Por consiguiente, Austin fue a la Ciudad de México para pedirle a Iturbide y su junta instituyente que reconocieran la concesión. Después de la abdicación de Iturbide y la caída del primer imperio mexicano en 1823, una vez más, Austin tuvo que pedirle al Congreso mexicano que reconocieran la concesión original para la colonización (Barker).

Historia breve de la moneda
La historia de la moneda en México se puede colocar dentro de esta historia turbulenta de la nación. Durante la Guerra de independencia, las minas de Nueva España– que suministraban el oro, plata, y cobre para acuñar la moneda– fueron abandonadas. Por causa de la mala situación económica y el abandono de las minas, México recurrió a papel moneda (o billetes) en el año 1822, durante el reinado del Emperador Iturbide. La gente, sin embargo, estaba acostumbrada a usar monedas y por consiguiente, rechazó estos billetes ("Conoce la historia").

Después de la caída del Imperio en 1823, la nueva República federal mexicana retiró el billete imperial de la circulación como parte de sus esfuerzos de restablecer una confianza pública en los manejos financieros del gobierno. La mala situación económica, sin embargo, no mejoraba, y el gobierno decidió imprimir papel moneda, o billetes, de nuevo ("Conoce la historia").

[7]See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/21812>

Diez pesos

Figure 4.2: Billete mexicano de Diez pesos[8] (1823) emitido por la Tesoría de la nación

Este billete de diez pesos es uno de los billetes nacionales que se emitió en 1823 bajo la nueva república mexicana. Fue impreso con el escudo nacional de México, el águila sobre un nopal, y dice lo siguiente:

> *"Las Tesorerías de la Nación pagarán DIEZ PESOS, substituyéndose este nuevo papel precisa y únicamente para el cambio de los que se presentaren del sello anterior, cuya fabricación y emisión ha cesado por decreto del soberano Congreso de 11 de Abril último. México 5 de Mayo de 1823" (Diez pesos[9]).*

Para evitar un rechazo del público, como el que ocurrió durante el imperio, se acordó imprimir estos nuevos billetes sobre bulas católicas. El gobierno tomó esta medida porque pensaba que la religiosidad mexicana animaría al público a usar estos billetes. Sin embargo, los billetes fueron rechazados de nuevo ("Conoce la historia"). La posibilidad de una escasez de papel durante la mala situación económica en la cual se encontraba México después de la Guerra de la Independencia y la caída del Primer Imperio también podría haber influido la decisión de reciclar otro documento o papel viejo.

Billetes de papel no fueron aceptados por el público mexicano hasta el año 1864, durante el Segundo imperio mexicano del Emperador Maximiliano, cuando el Banco de Londres, México y Sudamérica, un banco privado, se encargó del proyecto emisor ("Conoce la historia").

Reverso: Bula católica

Al voltear este documento, podemos ver el Sumario de la bula de la Santa Cruzada. Una bula de la Santa Cruzada es una bula de concesión de beneficios que se otorgan a cambio de una contribución económica. Esta contribución se usaba para financiar guerras contra infieles.

Sumario de la bula de la Santa Cruzada

Figure 4.3: Bula de la Santa Cruzada en la cual se imprimió el billete de diez pesos[10]).

[8] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>
[9] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>
[10] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>

Esta bula en particular del siglo 18 concede el "uso de huevos y lacticinios" (o sea comidas compuestas de leche) en tiempo de cuaresma (menos durante la Semana Santa). Se concedía el beneficio a "patriarcas, primados, arzobispos, obispos, prelados inferiores, y presbiterios seculares" (Diez pesos[11]). Estos eclesiásticos pagaban diferentes cantidades, según su posición. El arzobispo, por ejemplo, tenía que pagar cuatro pesos de plata ensayada, mientras que los presbiterios seculares sólo tenían que pagar un peso de plata ensayada(Diez pesos[12]). El uso de la frase "plata ensayada" en esta bula nos acuerda de que se usaba moneda hecha de plata y no billetes de papel durante este periodo.

Conclusión

La yuxtaposición de estos dos textos, el billete de diez pesos y la bula católica, nos presenta con un interesante pedazo de historia que conecta dos momentos distintos en la historia de México. La bula católica pertenece a la época de colonización española, durante la cual México era parte de la Nueva España. La Iglesia católica era parte de los esfuerzos colonizadores que se manifiestan a través del establecimiento de misiones que facilitaban la imposición del imperio español. Como resultado, esta bula significa el pasado español colonial de México, mientras que el billete de diez pesos representa los nuevos pasos republicanos de una nación independiente.

Agregamos a esta historia la presencia de los colonos recién llegados a la provincia mexicana de Texas que también podrían haber usado o rechazado este billete. La historia temprana de Texas, o sea la de los inicios de la colonia de Austin, es muy atada a la historia política de México. Como vimos, la concesión de Austin tenía que ser reevaluada cada vez que el gobierno de México cambiaba.

En fin, este documento de sólo una página nos presenta una trayectoria larga de la historia de México y aborda temas de: **imperialismo, independencia, nacionalismo, colonización, relaciones interamericanas, religión, guerra,** y **economía**.

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Diez pesos, [Texas Currency]. Mexico: Tesorería de la Nación, 1823. http://hdl.handle.net/1911/9236[15]

[11] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>

[12] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>

[13] See the file at <http://cnx.org/content/m38618/latest/http://www.tshaonline.org/handbook/online/articles/fau14>

[14] See the file at <http://cnx.org/content/m38618/latest/http://www.85aniversariobanxico.com/2010/09/conoce-la-historia-del-billete-mexicano/>

[15] See the file at <http://cnx.org/content/m38618/latest/http://hdl.handle.net/1911/9236>

Chapter 5

Historical Spanish Advertisements for the Language Classroom[1]

5.1

Using authentic historical advertisements can provide a new dimension to the Spanish-language course. They not only provide an interesting glimpse into the past, but also expose students to historical vocabulary, cultural history, and various descriptive phrases. The structure of print advertisements lend themselves to learning about using visual clues before beginning to read and also include varied adjectives to describe the product or service.

5.2 Objectives

- To learn about historical products/services
- To identify descriptive words and phrases
- To learn how to use pictures as clues when reading in Spanish
- To identify verb tenses
- To learn new vocabulary words
- To use a Spanish-English dictionary

For special projects

- To advertise a product/service in Spanish (written and/or verbal exercise)
- To describe a product/service
- To use a Spanish-English dictionary
- To use a Spanish Thesaurus
- To learn new vocabulary words
- To work on writing/speaking skills

[1] This content is available online at <http://cnx.org/content/m34538/1.5/>.

Hotel Maverick

Figure 5.1: 19th century ad for Hotel Maverick

5.3 Sample questions

- What product or service is being advertised?
- What is unique or special about this product service, according to the advertisement?
- Is this still used or is it out of date?
- Is an address or location given for the store or service location? If so, what is it?
- What verb tenses are used in the advertisement?
- What words are new to you? Keep a list of new words and their definition/translation. Use a Spanish-English dictionary.

5.4 Sample projects

- Create your own ad in Spanish for a historical product or service. Include a picture and use adjectives to describe your product/service. Use a Spanish-English dictionary and/or a Spanish Thesaurus.
- Create your own ad in Spanish for a modern product or service. Include a picture and use adjectives to describe your product/service. Use a Spanish-English dictionary and/or a Spanish Thesaurus.
- Translate the Spanish ad. Use a Spanish-English dictionary for words you don't know.
- Oral presentation: Write a script for a radio/tv ad for this historical product/service and present it to the class. Use a Spanish-English dictionary and/or a Spanish Thesaurus.
- Oral presentation: Write a script for a radio/tv ad for your product/service and present it to the class. Use a Spanish-English dictionary and/or a Spanish Thesaurus.

All these projects can be done individually or in a group.

Peerless Press

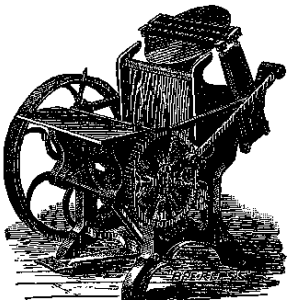


Figure 5.2: Image from a 19th century Peerless printing press ad

5.5 Resources

19th century ads can be found in the digital book linked above, "De México a Chicago y Nueva York: guía para el viajero en la que se describen las principales ciudades y ferrocarriles."[2] They are found toward the end of the book (starting on page 758) and vary in length and difficulty. Both the transcription and page image are provided (click on thumbnail for image).

PE Kern ad

Figure 5.3: 19th century ad for a jeweler and watchmaker

Here are some suggestions:

- Fábrica de sombreros, p.759

[2]See the file at <http://cnx.org/content/m34538/latest/http://hdl.handle.net/1911/27428>

- Cajas de seguridad, p. 761
- Dentista, p. 762
- Pasta Oriental, p. 763
- Agencia internacional mexicana de mejoras, p. 765
- 3 ads: State National Bank,EA Stuart & Co., Grand Central Rooms, p. 769
- 2 ads: PE Kern Joyero y Relojero, Jno. Brunner sastre, p.771
- Cosmopolitan Dispensary, p.772
- Chicago Cottage Organ Co. p.773-776
- El Ferrocarril Baltimore & Ohio p.777
- Story & Clark Organ Co., p. 778
- various Emerson Pianos ads, p. 782-785
- The Clyde Steamship Co., p. 787
- 3 ads: Sastre e Importador, Girsch & Roehsler litógrafos, Hotel Maverick p. 789
- The Clyde Steamship Co., p. 787
- Prensa Peerless, p. 791
- Cortadora Peerless, p. 792
- John Peerless Works, p. 793

For more advertisements, see *Los Estados Unidos: descripciones de viaje*[3], starting on page 337 to the end.

[3]See the file at <http://cnx.org/content/m34538/latest/http://hdl.handle.net/1911/27425>

Chapter 6

Anuncios históricos para la clase de español[1]

El uso de materia auténtica en la clase de español (como anuncios históricos) puede darle una dimensión nueva a la clase de español (lenguaje). No sólo da una imagen interesante del pasado, pero también expone a los estudiantes a un vocabulario histórico y cultural y varias frases descriptivas. La estructura de anuncios impresos son útiles en la aula porque se pueden usar para enseñar como usar pistas visuales antes de empezar a leer; también incluyen varios adjetivos que describen al producto o servicio.

6.1 Objetivos

- Aprender sobre productos/servicios históricos
- Identificar palabras y frases descriptivos
- Aprender cómo usar imágenes como pistas al leer en español
- Identificar tiempos verbales
- Aprender vocabulario nuevo
- Usar un diccionario español-inglés
- Usar un diccionario de sinónimos

Para proyectos especiales

- Anunciar un producto/servicio en español (ejercicio escrito o presentación oral)
- Describir un producto/servicio
- Usar un diccionario español-inglés
- Usar un diccionario de sinonimos en español
- Aprender un vocabulario nuevo
- Aprender habilidades escritas/habladas

[1] This content is available online at <http://cnx.org/content/m38172/1.4/>.

Hotel Maverick

Figure 6.1: Anuncio del siglo XIX para el Hotel Maverick

6.2 Ejemplos de preguntas

- ¿Cuál es el producto o servicio descrito en este anuncio?
- De acuerdo con el anuncio, ¿en qué manera es este producto/servicio único o especial?
- ¿Se usa este producto o servicio hoy en día o es un producto o servicio anticuado?
- ¿Tiene el anuncio una dirección o local para la tienda o lugar de servicio? ¿Cuál es?
- ¿Qué tiempos verbales se usan en este anuncio?
- ¿Conoces todas las palabras? Haz una lista de palabras nuevas con definiciones/traducciones. Se puede usar un diccionario.

6.3 Ejemplos de proyectos

- Crea tu propio anuncio en español para un producto o servicio anticuado/histórico o del futuro. Incluye una imagen y utiliza adjetivos para describir el producto o servicio. Usa un diccionario español-inglés y/o un diccionario de sinonimos.
- Crea tu propio anuncio en español para un producto o servicio moderno. Incluye una imagen y utiliza adjetivos para describir el producto o servicio. Usa un diccionario español-inglés y/o un diccionario de sinonimos.
- Traduce el anuncio al inglés. Usa un diccionario español-inglés para las palabras que no conoces.
- Presentación oral: Escribe un guión para un anunio de televisión o radio para tu servicio/producto y preséntalo a la clase. Usa un diccionario español-inglés y/o un diccionario de sinonimos.

Todos estos proyectos se pueden hacer individualmente o en grupos.

Prensa Peerless

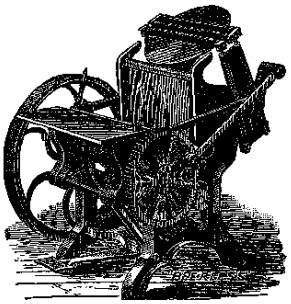


Figure 6.2: Imagen de una prensa marca Peerless de un anuncio del siglo XIX

6.4 Recursos

Anuncios del siglo 19 se pueden usar en el libro digital, "De México a Chicago y Nueva York: guía para el viajero en la que se describen las principales ciudades y ferrocarriles"[2] (ver enlace arriba). Se pueden encontrar en las últimas páginas del libro (empezando en la página 758) y varían en extensión y dificultad. La transcripción y la imagen de la página están disponible (haz clic en la imagen en miniatura).

Anuncio de PE Kern

Figure 6.3: Anuncio del siglo XIX para un joyero y relojero

Algunas sugerencias:

- Fábrica de sombreros, p.759

[2]See the file at <http://cnx.org/content/m38172/latest/http://hdl.handle.net/1911/27428>

- Cajas de seguridad, p. 761
- Dentista, p. 762
- Pasta Oriental, p. 763
- Agencia internacional mexicana de mejoras, p. 765
- 3 anuncios: State National Bank,EA Stuart & Co., Grand Central Rooms, p. 769
- 2 anuncios: PE Kern Joyero y Relojero, Jno. Brunner sastre, p.771
- Cosmopolitan Dispensary, p.772
- Chicago Cottage Organ Co. p.773-776
- El Ferrocarril Baltimore & Ohio p.777
- Story & Clark Organ Co., p. 778
- varios anuncios para pianos Emerson, p. 782-785
- The Clyde Steamship Co., p. 787
- 3 anuncios: Sastre e Importador, Girsch & Roehsler litógrafos, Hotel Maverick p. 789
- The Clyde Steamship Co., p. 787
- Prensa Peerless, p. 791
- Cortadora Peerless, p. 792
- John Peerless Works, p. 793

Para ver más anuncios, vea Los Estados Unidos: descripciones de viaje[3], pp. 337-350.

[3]See the file at <http://cnx.org/content/m38172/latest/http://hdl.handle.net/1911/27425>

Chapter 7

Slavery, Violence, and Exploitation in 19th-Century U.S. Literature[1]

7.1 Slavery, Violence, and Exploitation in 19th-Century U.S. Literature

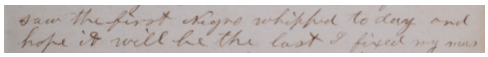
As sectional tensions within the U.S. escalated toward civil war, African slavery became an increasingly important point of focus for literary texts of the antebellum period. Anti-slavery ideologies feature prominently in works by several canonical authors of the time, including essays by Ralph Waldo Emerson, "The Fugitive Slave Law," (1851) and Henry David Thoreau, "Civil Disobedience," (1849) as well as Herman Melville's renowned novella, "Benito Cereno" (1856). Though a long-standing genre throughout the Americas, the slave narrative reached its peak of popularity during the ten years leading up to the U.S. Civil War, its most famous iterations now being Frederick Douglass's *Narrative of the Life* (1845) and Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861). And the most popular U.S. novel of the entire nineteenth century was, of course, Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852). This brief catalogue does not even begin to account for the plethora of pro-slavery texts that appeared in the years following the publication of *Uncle Tom's Cabin*, often referred to as "anti-Tom novels." Some notable examples of these anti-Tom novels include *The Planter's Northern Bride* (1854) by Caroline Lee Hentz and *The Free Flag of Cuba* (1854) by Lucy Holcombe Pickens. Even as these works waged a fierce ideological battle, they shared a common underlying goal in purporting to depict the realities of the slave system in America. While anti-slavery texts highlighted the violence and degradation experienced by slaves within the South, pro-slavery writers countered with images of loyal and happy slaves who depended upon their owners for their own well-being and protection. These debates were no doubt at the front of George Dunham's mind as he recorded his observations of the Brazilian slave system and its everyday operations.

Positioning Dunham's experiences with Brazilian slavery in his *A Journey to Brazil*[2] (1853) - which is held at Rice University's Woodson Research Center as part of the larger 'Our Americas' Archive Partnership[3] - among the aforementioned masterworks of U.S. slavery literature offers a host of pedagogical opportunities. That being said, attempting to deduce, from his journal, Dunham's political views on slavery poses its own set of difficulties. He has been invited by a group of plantation owners to help modernize their operations through an infusion of new technologies and techniques, so he has ample opportunity to witness the treatment of slaves on the plantations. Quite purposefully, it would seem, he sprinkles several instances throughout his writings of violence committed against slaves, always cast in a negative and disapproving light. Early in the journal he writes, "saw the first Negro whipped to day and hope it will be the last" (see Figure 1 [a]).

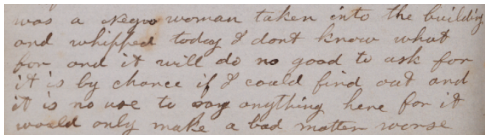
[1] This content is available online at <http://cnx.org/content/m19519/1.8/>.
[2] See the file at <http://cnx.org/content/m19519/latest/http://hdl.handle.net/1911/9247>
[3] See the file at <http://cnx.org/content/m19519/latest/http://oaap.rice.edu/>

Having spent more time working and living in Brazil, he begins to go into slightly greater detail concerning these outbursts of violence, taking on a somewhat more questioning and critical tone: "There was a Negro woman taken into the building and whipped today I don't know what for and it will do no good to ask for it is by chance if I could find out and it is no use to say anything here for it would only make a bad matter worse" (see Figure 1 [b]).

A Journey to Brazil, 1853


saw the first negro whipped to day and hope it will be the last I first my me

(a) Page 49


was a negro woman taken into the building and whipped today I dont know what for and it will do no good to ask for it is by chance if I could find out and it is no use to say anything here for it would only make a bad matter worse

(b) Page 98

Figure 7.1: Excerpts from the original manuscript of George Dunham's travel journal.

In a final example, taken from the latter portions of the journal, Dunham comes out more explicitly in opposition to the brand of discipline practiced by slave drivers in Brazil: "An old man that takes care of the sheep was whipped tonight I dont know what for perhaps for some accident that he could not possibly help the German appears to be an ugly rascal and will whip when there is no occasion and for that matter I think there never is any need of whipping after they are grown up" (135). Perhaps not surprisingly, owing to his professional position, Dunham expresses his disapproval of the brutality that he witnesses in practical, economic terms, generally speaking. He perceives these methods as inefficient, counterproductive means for controlling the labor force that forms the foundation of Brazil's agricultural economy. It is never clear to what extent genuine humanitarian concern lies behind his condemnations; nor is it certain if he is directing these critiques toward the practices of slaveholders in the U.S. South. Regardless of his personal politics, Dunham would have known that his contemporary readers, inundated with the slavery question, would read such connections into his text, so these passages can, at a minimum, be understood with that broader reality in mind.

Even if Dunham, in his journal, cannot necessarily be classified as an anti-slavery writer, his chronicling of the violence and exploitation associated with the slave system does evoke the abolitionist texts that helped to define antebellum U.S. literary culture. Douglass's *Narrative of the Life* and Jacobs' *Incidents in the Life*, for example, portray in stark detail the series of physical, mental, and sexual abuses suffered by themselves as well as their friends and family. These authors sought to make their experiences as real and immediate as possible in order to convince their readers of slavery's evils. Without that type of socio-political agenda behind his writings, Dunham does not approach the same level of detail found in Douglass and Jacobs; nonetheless, his observations contribute to an emerging portrait in the mid-nineteenth century of slavery as a cruel, demeaning, and unjust institution. One of the more striking moments from *A Journey to Brazil*, in which Dunham discovers copies of *Uncle Tom's Cabin* in Brazil, further motivates one to read the journal in relation to the anti-slavery literature of its day. "I find that Uncle Toms Cabin has got into Brazil and the people will read it," Dunham writes (168). This exciting passage provides at least two opportunities to a class in the process of studying Stowe's novel. A teacher could, of course, parallel the brutality of a character such as Simon Legree and the violent acts observed and recorded by Dunham. Yet another possibility would be to utilize this moment as evidence of *Uncle Tom's Cabin*'s global circulation, its worldwide impact on the issues of slavery and freedom. Paired with these classics of anti-slavery literature, Dunham's journal takes on massive import to the study of nineteenth-century cultural production.

City Treasurer [Slavery Poster], 1860

Figure 7.2: An oversize poster addressed to Jefferson Davis encouraging the exportation of U.S. slavery to Nicaragua.

Another strategy for utilizing *Journey to Brazil* in the classroom would be as a vehicle for discussing slavery as an institution in other places within the Americas beyond the U.S. Dunham provides with some valuable firsthand observations of the inner workings of the Brazilian slave system. Brazil itself is, of course, an interesting case since it was the last country to officially abolish slavery, in 1888. More generally speaking, however, the journal will enable teachers to demonstrate the ways in which nineteenth-century slavery functioned as a transnational, hemispheric system. Dunham himself is a perfect example of how slavery in the Americas depended upon a transnational exchange of people, ideas, and technologies. Cultural critics have recently begun to explore in-depth the nature and ramifications of these dynamics, as can be seen in such studies as Matthew Guterl's *American Mediterranean: Southern Slaveholders in the Age of Emancipation* and the collection of essays edited by Deborah Cohn and Jon Smith, *Look Away! The U.S. South in New World Studies*. *Journey to Brazil* provides yet another important case study for drawing connections among the slaveholding practices of the U.S. South and those of other slaveholding societies throughout the hemisphere.

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Chapter 8

José Martí: A Letter to the Board of Advisors for Key West[1]

8.1 José Martí: A Letter to the Board of Advisors for Key West

Of the many fascinating documents held in the 'Our Americas' Archive Partnership[2] (a digital archive collaboration on the hemispheric Americas), José Martí's 1893 letter[3] to the Board of Advisors for Key West stands out as particularly special. This observation is borne out by the fact that the archive itself is named after one of Martí's most famous essays. He published "Our America" in 1891, after years of residence in the United States. A Cuban exile, he spent the entirety of his adult life agitating for Cuban independence from Spanish imperial power. During that time he produced an impressive body of work, including numerous poems, essays, and even a serialized novel. Returning to Cuba in order to participate in an armed insurgency, he died in 1895 on the battlefield at the hands of Spanish colonial forces. He is regarded now as a founding father of Cuban nationalism as well as an early participant in the search for a broader Latin American identity. His centrality to Latin American studies goes without question, while his writings have positioned him as a crucial figure within both history and literature classrooms concerned with the Americas. Christopher Abel's biography, *José Martí: Revolutionary Democrat*, provides a useful analysis of both his life and his legacy (bibliographical information provided at end of module).

[1] This content is available online at <http://cnx.org/content/m38434/1.3/>.
[2] See the file at <http://cnx.org/content/m38434/latest/http://oaap.rice.edu/>
[3] See the file at <http://cnx.org/content/m38434/latest/http://hdl.handle.net/1911/20701>

José Martí

Figure 8.1: A photograph of José Martí toward the end of his life.

Writing under the authority of the Delegation of the Cuban Revolutionary Party (CRP), which he helped found, Martí penned this 1893 letter (which is held at Rice University) in an attempt to raise funds for the newspaper *El Yara*, published in Key West by a group of Cuban exiles. He spent the final years before his death traveling throughout the United States, Central America, and the Caribbean, garnering support (financial and otherwise) for the procurement of Cuban sovereignty. Moreover, he bore an especially close relationship with the Cuban community in Key West, as detailed by C. Neale Ronning in *José Martí and the Émigré Colony in Key West.* Donating a substantial sum from the coffers of the CRP, Martí goes on in the letter to ask that the public recognize the necessity for *El Yara* and publications like it to remain solvent. He was acutely aware of the difficulties inherent in maintaining a daily paper, his own *Patria* having served for years as a vehicle for Cuban exiles and expatriates wishing to speak out against the injustices in their home country. The letter reveals a deep faith in the power of newspapers to bond a community together and to renew constantly the revolutionary drive: "This resolution must account for the costs and difficulties of running a strictly honorable newspaper, the only Cuban paper which, fueled with nothing more than the fervent patriotism of its editor, provides emigrants with the voice of unity, and Cuba with the voice of the revolution everyday. Do not be afraid of honoring those who merit it!"

In his thoroughgoing work, *Writing to Cuba: Filibustering and Cuban Exiles in the United States*, Rodrigo Lazo chronicles the publication of several Spanish- and English-language newspapers by Cuban exiles living in the U.S. While Martí serves as a central figure for Lazo's investigations, it turns out there were a number of Cubans performing similar functions. Taking novels and other forms of writing under consideration as well, Lazo traces the various strategies that the exiles employed in order to voice their dissatisfaction with Spanish dominion, utilizing the U.S.'s own founding revolutionary rhetoric in order to agitate for Cuban freedom. One important point that Lazo makes, among many, concerns the diversity of the audience for these publications. They were written, of course, for the Cuban exile community scattered across the U.S., but that was only one faction to be considered. These publications would also find their way into Cuba and into the hands of the colonized population there. Furthermore, many of these authors wrote with an eye toward garnering the support of European and American audiences. As Lazo smartly unfolds, the rhetorical strategies would shift depending upon which audience was being engaged and to what end.

Martí, in particular, exhibited a fraught relationship with the U.S. He recognized that the U.S., with its vast resources, could serve as a meaningful ally in the fight against Spanish imperial dominion. However,

he was disturbed by the continued talk of Cuban annexation to the U.S., a conversation which had been ongoing since at least the 1850s. Though he vehemently opposed annexation, other Cuban exiles featured in Lazo's book were more open to the possibility as long as it meant freedom from Spain. Capturing perfectly his ambiguous feelings toward the U.S.'s role in Cuba's political future, Martí writes, "This newspaper – as the only daily revolutionary newspaper, printed hour after hour at the very door of Cuba – is printed with the goal of [spreading] continuous words of enthusiasm and criticism [about Cuba] to the Island of Cuba. This latter goal is its most important service, which targets and attacks, without taking a day off, the other newspapers that the Delegation has working on the Island" (see Figure 1). The physical proximity of the U.S. to Cuba makes it an ideal place for the exile community to live, to work, and to publish. Yet this same proximity, from Martí's point of view, gave credence to the possibility that the U.S. would simply usurp Spanish power on the island, leaving Cuba in much the same position as it was before. In "Our America," in addition to his desire for a more unified Latin American politics, Martí expresses an anxiety with regards to the U.S.'s increasing power in the hemisphere that rivals his distrust toward the old European imperial powers.

Carta de José Martí a los presidentes de las organizaciones de cubanos exiliados en Florida, Marzo 18, 1893

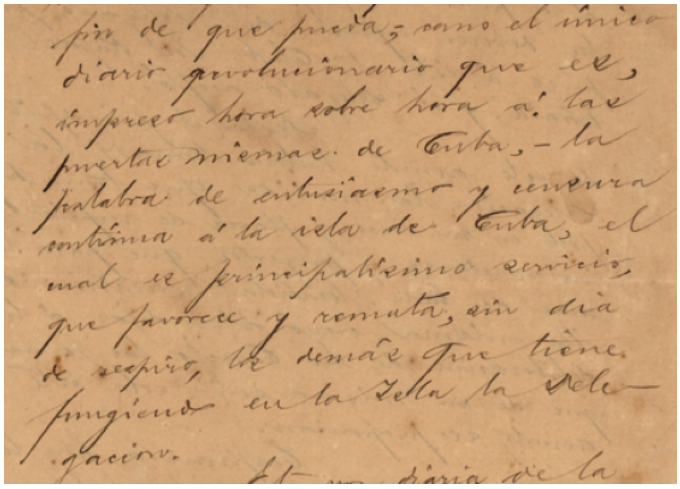

Figure 8.2: An excerpt from Martí's actual letter[4].

Martí emerges as a writer who challenges the ascription of national identity to literary figures. Though he was born in Cuba, he produced and circulated much of his most notable work within the U.S. A true cosmopolitan, he is a figure who can force students of Latin American studies, American literature, and the history of the Americas to reevaluate their preconceived notions about nation, region, and citizenship. As seen in this letter, he is also a valuable figure for studying the history of U.S.-Cuban relations. To this end, his writing is featured prominently in the collection *Latin America and the United States: A Documentary Reader*. The letter, like Martí himself, promotes a more hemispherically-minded paradigm for interpreting the Americas. It encourages us to see a series of complex entanglements in lieu of a set of discrete geopolitical entities.

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Chapter 9

José Martí: Carta al Cuerpo de consejo de Key West[1]

9.1 José Martí: Carta al Cuerpo de consejo de Key West

De la multitud de documentos fascinantes incluidos en el 'Our Americas' Archive Partnership[2] (una colaboración que produjo un archivo digital enfocado en las Américas hemisféricas), la Carta de Jose Marti a los presidentes de las organizaciones de cubanos exiliados en Florida, 18 de marzo, 1893[3] resalta como algo particularmente especial. Esta observación se basa en el hecho de que el mismo archivo lleva el nombre, y fue llamado por, uno de los ensayos más famosos de Martí. Martí publicó 'Nuestra América'[4] en 1891, después de haber vivido muchos años en los Estados Unidos. Como un cubano exiliado, Martí pasó toda su vida de adulto haciendo campaña para la independencia cubana del poder imperial española. Durante ese tiempo, produjo un conjunto de obra impresionante, incluyendo numerosos poemas, ensayos, y hasta una novela publicada por entregas. Regresando a Cuba para participar en una insurgencia armada, falleció en 1895 en el campo de batalla, a la mano de las fuerzas coloniales de España. Ahora es considerado el padre fundador del nacionalismo cubano, como también uno de los primeros participantes en la búsqueda de una identidad latinoamericana más amplia. Sin duda, es un personaje central en los estudios latinoamericanos, mientras que su obra lo ha colocado como una figura crucial dentro de aulas de historia y literatura, concernidas con las Américas. La biografía de Christopher Abel, José Martí: Revolutionary Democrat ("Demócrata revolucionario"), provee un análisis útil de su vida y su herencia (información bibliográfica se encuentra al fin de este módulo).

[1] This content is available online at <http://cnx.org/content/m34621/1.3/>.
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[4] See the file at <http://cnx.org/content/m34621/latest/http://www.analitica.com/bitblio/jmarti/nuestra_america.asp>

José Martí

Figure 9.1: José Martí, últimos años de su vida

Bajo la autoridad de la Delegación del Partido Revolucionario Cubano (PRC), en cuya fundación participó, Martí escribió esta carta (que se encuentra en Rice University) en 1893, como un intento de levantar fondos para el periódico *El Yara*, publicado en Key West por un grupo de cubanos exiliados. Pasó sus últimos años de vida viajando por los Estados Unidos, Centro América, y el Caribé, obteniendo apoyo (monetario y de otros tipos) para lograr la soberanía cubana. Además, según C. Neale Ronning en *José Martí and the Émigré Colony in Key West* ("José Martí y la colonia de cubanos exiliados en Key West"), Martí mantenía una relación especialmente profunda con la comunidad cubana de Key West. Donando una suma significante de las arcas del PRC, Martí continúa su carta, pidiéndole al público que reconoce la necesidad de que *El Yara* y publicaciones similares se mantuviesen solventes. Estaba muy conciente de las dificultades inherentes en el mantenimiento de un periódico diario porque su propio periódico, *Patria*, había funcionado como un vehículo para los cubanos exiliados y desterrados que deseaban hablar en contra de las injusticias en su patria. La carta revela una fe profunda en la habilidad de los periódicos de poder unir a una comunidad y constantemente renovar la pasión revolucionaria: "Pero no le basta tomar esta resoluci[ó]n y fundarla; sino que quiere dejar aquí testimonio durable de respeto [a] las cualidad de desinterés y energía que han sido necesarias en el patriota cuyo espíritu alienta y mantiene 'El Yara' de Key West; para crear y salvar, con los costos y amarguras de un periódico de estricta honradez, el único periódico cubano que, sin m[á]s tesoro que el patriotismo ferviente de su redactor, lleva día [a] día [a] las emigraciones la voz de concordia, y [a] Cuba la voz de la revoluci[ó]n. ¡No se tenga miedo de honrar a quien lo merece!"

En su obra profunda, *Writing to Cuba: Filibustering and Cuban Exiles in the United States*, ("Escribiendo a Cuba: Filibustiendo y los cubanos exiliados en los Estados Unidos"), Rodrigo Lazo relata la publicación de varios periódicos en español y en inglés por exiliados cubanos viviendo en los EEUU. Mientras que Martí funciona como una figura central en las investigaciones de Lazo, resulta que hubo varios cubanos realizando funciones similares. Lazo, también tomando en cuenta novelas y otras formas de escritura, traza las diferentes estrategias que los exiliados emplearon para manifestar su disgusto con el dominio español, utilizando la retórica fundacional estadounidense para hacer campaña para la libertad de Cuba. Un punto importante que hace Lazo, entre muchos, es sobre la diversidad de la audiencia de estas publicaciones. Fueron escritas, por supuesto, para la comunidad cubana dispersada a través de los Estados Unidos, pero eso era

sólo una facción para ser considerada. Estas publicaciones también llegarían de algún modo a Cuba y a las manos de su población colonizada. Es más, muchos de estos autores escribían con la meta de ganar apoyo de audiencias europeas y americanas. Lazo despliega que las estrategias retóricas cambiaban según la audiencia y su meta.

Martí, en particular, exhibía una relación tensa con los EEUU. Reconocía que los EEUU, con sus vastos recursos, podía servir como un aliado significante en la batalla contra el dominio imperial de España. Sin embargo, le perturbaban las continuas conversaciones sobre la anexión de Cuba a los EEUU, una conversación en curso desde, por lo menos, 1850. Aunque él estaba vehementemente en contra de anexión, otros cubanos exiliados que aparecen en el libro de Lazo estaban más abiertos a la idea de esta posibilidad, con tal de que significaba libertad de España. Perfectamente capturando sus sentimientos ambiguos hacia el papel de los EEUU en el futuro político de Cuba, Martí escribe los siguiente: "y así lo decide [la Delegación], ayudar de los fondos de acci[ó]n al periódico 'El Yara', de Key West...a fin de que pueda, como el único diario revolucionario que es, impreso hora sobre hora a las puertas mismas de Cuba, – la palabra de entusiasmo y censura continua a la Isla de Cuba, el cual es principalísimo servicio, que favorece y remata, sin día de respiro, los demás que tiene fungiendo en la Isla la Delegación" (ver Figura 1). La proximidad física entre los dos países hace que los EEUU sea un lugar ideal para una comunidad exiliada, en donde éstos pueden vivir, trabajar, y publicar. Pero esta misma proximidad, desde el punto de vista de Martí, le da crédito a la posibilidad de que los EEUU sencillamente le usurparía control a España en la isla, dejando a Cuba en relativamente la misma posición que antes. En "Nuestra América", además del deseo de una política latinoamericana más unida, Martí expresa una ansiedad en cuanto al poder creciente de los EEUU en el hemisferio que compite con su desconfianza hacia los antiguos poderes imperiales europeos.

Carta de José Martí a los presidentes de las organizaciones de cubanos exiliados en Florida, 18 de marzo 1893

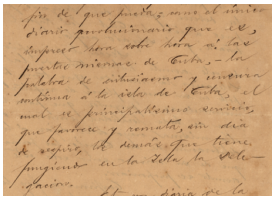

Figure 9.2: Un fragmento de la carta original de Martí[5]

Martí resulta ser un escritor que reta la atribución de identidad nacional a figuras literarias. Aunque nació en Cuba, produjo y publicó la mayoría de su obra dentro de los EEUU. Un cosmopolita verdadero, es una figura que puede forzar a estudiantes de estudios latinoamericanos, literatura americana, y la historia de las Americas a reevaluar sus nociones preconcebidas sobre nación, región y ciudadanía. Como revela esta carta, también es una figura valiosa en el estudio de la historia de relaciones EEUU-Cuba. A este fin, su obra es prominentemente figurada en la colección *Latin America and the United States: A Documentary Reader* ("América Latina y los Estados Unidos: Un libro de lectura documental"). Esta carta, como Martí, promueve una paradigma con una mentalidad más hemisférica para la interpretación de las Americas. Nos anima a ver una serie de enredos complejos en vez de una colección de entidades diferenciadas geopolíticas.

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' 'Our Americas' Archive Partnership, § 7(27), § 8(31), § 9(35)

1 19th century, § 5(19)

A Advanced Placement, § 5(19), § 6(23)
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Print Culture in the Americas
This course includes modules discussing the print materials surrounding slavery and abolition, the plagiarism of historical materials, historical advertisements, and the circulation of texts throughout the Americas. It could also supplement sections such as the U.S. Civil War, and the emergence of the U.S. as a world power AP history and literature curricula. The themes of this course include historiography, American diversity, American identity, culture, race relations, reform, globalization, and slavery and its legacies.

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